



**SOMALI WOMEN
FIGHT THE
CANADIAN SYSTEM**

by Zuleikha Yusuf • see page 4

WOMEN'S ACTION GROUPS

in EL SALVADOR and BLACK ACTIVIST DIONNE BRAND'S NEW FILM

by Kelly MacCready • see centre spread

MCGILL DAILY *CULTURE*

VOLUME 83 • NUMBER 46

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Do it yourself, environmental style

Contemporary dance and music at the Hive

BY JULIE
CRYSLER

Spirit Rhythm is an evening of contemporary dance and music that has been eight weeks in the making. The majority of the members of the as yet unnamed collective know each other from Camp Kanawana near St. Sauver.

Alorani Martin, one of the dancers and choreographers, explains that Spirit Rhythm was a project that "started small and grew". There are now eight members in the collective.

They will be performing music by Sean Day and Hartley Wynberg at the Hive.

Martin explains "I think this collective worked because everyone has different talents and believed in the idea strongly enough to put it together. I don't want to sound corny but there was an amazing spirit in the collective, and that's part of where I got the idea for the name of the show."

Spirit Rhythm has a definite folksy, environmentalist appeal, with acoustic guitar and Indigo Girls-type harmonies. It's quite engaging, and the dancing is excellent.

"A lot of my songs are about the



DAILY PHOTO: CHANTELE CLEMENTS

earth. I used to work with a naturalist, mostly in Kanawana. We used to do an "earth values" program and I think the other people who worked on the show are on the same wavelength as far as those things go," says Sean Day.

The show is being held at the Hive, which is actually a warehouse/loft that is home to five people. They rent the place out for shows like this, but mostly for raves and after-hours parties. Dominique, one of the Hive's proprietors, describes the place as "The most happenin' up and coming underground ware-

house. It's a self-contained universe. It's a microcosmic, graffiti-clad thing."

I asked her how she liked having her place invaded by all these people and she said, "These people are so nice, so mellow. They call before to make sure it's cool."

Spirit Rhythm is a show that's definitely worth checking out. And watch for future events at the Hive.

Spirit Rhythm is at the Hive, 5535 St. Dominique, Nov. 25-27. Tickets are \$7, \$5 for students and the unemployed.

Out across cultures

BY JAMES
FORBES

No one said that being queer was easy. Concepts of queerness are not universal, and other cultures have distinctly different ways of dealing with the issues involved. Sometimes the issues aren't even the same.

This, briefly is the topic of Neil Miller's latest book, *Out in the World*, which was released in hardcover a year ago but only just recently in more affordable paperback format. It chronicles the lives of lesbians and gay men in various world cities. Because of the fact that the author only visits cities, the book only really offers an account of urban queer life.

This aside, he manages to convey through his accounts of those he meets and his interviews with them a sense of what it is to be queer, in say, the townships of South Africa or in the prostitution rings of Bangkok.

What emerges is an interesting and often challenging picture of queerness globally. For the reader, it provides new insight and perspective on many of the assumptions that they may



have made about their own sexuality.

Although it purveys to be a chronicle of both gay and lesbian life, it is somewhat lacking in the lesbian content. This is partially due to the fact that, in certain countries, the author's sex poses barriers to contact with women.

While shy on lesbian content, it is not completely devoid of dykedom, and the author does make a valiant attempt to include as much information as possible. Aside from the obvious gender barrier, the advancement of women's rights in many nations has not progressed to the point at which even the most

basic of lesbian identities is formed.

He makes it clear that although dykedom exists universally, it is almost impossible to make contact with lesbians in places like Thailand and Japan where women are still very much subordinate to men. The implications of lesbianism in some cultures means total isolation from society, both male and female, and the loss of earning potential.

What is interesting is how the developments of a queer identity in other cultures sometimes mirrors the evolution of the notion self. Many of the experiences related by queer groups trying to advance the cause of gays and lesbians will strike in the reader memories of their own process of coming out. Then again, some will not.

All in all, the book is very interesting, although it will certainly appeal to a larger gay than lesbian audience. It provides invaluable insight into queer lives and relationships removed from but yet pertinent to our own.

Out in the World is available for \$17 at bookstores around Montréal.

COMMENT

Ralping on the Canadian tube

Pop quiz: Why is it that while whizzes at making maple syrup and amethyst paperweights, Canadians have no clue how to make it big in the world of television? Canadian television is kind of like that Ovaltine my mom gave me as a kid, in hopes of reducing my sugar intake. It looks and tastes like plain milk with brown crystals floating around in it, certainly not like the thick chocolate wonder you can buy in the carton.

In the past, Canadian television has been good for two things: current events and Kids in the Hall. Where we're lead astray is with its defective cloning of typical American programming.

The number of Canadian television Edsels are endless. Most recently, the CBC has attempted to delve into the world of late-night television. Not once, but twice has Friday Night! with Ralph Benmergui been launched, both times with a resounding thud. What joy! Even with the power of the new roster of ten high-paid executive producers, the fact that late-night programming is monopolized by that gap-toothed television guru David Letterman with Jay Leno lapping up a close second didn't seem to cross their minds.

Other disasters include North of 60 (Northern Exposure), Counterstrike (Mission Impossible!) and The Littlest Hobo (Lassie), just to name a few. It's very often that we can't even choose the good programs to copy. I mean, Tarzan? Please.

Why would anyone buy a cheap imitation of the real thing, especially when the original can be had for the most part without pirating cable? The American TV networks are so tightly knit with enough financial backing to run a small country, that Canadian clones just don't have the chance for survival.

The moral of this story is, sticking with a good thing isn't always such a good thing, especially when our version of a good thing sucks.

Kristen Peterson

Daily staff meeting today at 17h in Shatner B-03. Come join us as we scavenge for spare change and lost staffers in the upholstery of our couches.

THE following short stories give us a taste of how Canada's structures of power interact with the real people whose lives are severely affected by policy makers in Canada's "welfare-state" machinery.

Suleekha Ahmed is a refugee from Somalia, and her story is shared by many Somali single mothers.



Suleekha Ahmed (fourth from left) with her family: Bilan, Sahra, Ahmed, Nimo, Mohamed, Khadra

"I came to Canada in 1991. At first, we were very grateful to the kind people of Canada, land of peace and plenty. At first peace was the most important thing on my mind, because, as you are aware, our land is in trouble today. My husband was killed in the war.

He never saw his son (now five years old), although the other (five) children are old enough to remember him. We traveled for a year before we came to Canada, preparing for our arrival to Canada. We stayed for a month in Kenya, with my mother's kinsfolk. We stayed for another two months in Italy, with relatives of my husband.

Then we flew to Gabon, where my sister-in-law has a small business. Anyway, by the time we arrived in Canada in January 1991, we were all exhausted, and prayed that we would see little difficulty in establishing a new home for ourselves."

Suleekha and her six children settled in Toronto. It was difficult at first. She did not speak any English, and needed interpreters whenever she dealt with members of the larger society. She was grateful to the government for the \$1,200 welfare money she received from the government, although the money was barely enough. \$900 was for rent, and the remaining \$300 barely covered the food and clothing needs of her children.

However, they could live with that, so long as they were not seeing people killed in the streets every day, and were not afraid

of closing their eyes at night, out of fear.

Her children soon enrolled in schools, where they were sent to special ESL (English as a Second Language) classes, and she herself started taking English courses.

A few weeks after her initial refugee hearing in 1992, she was called by her lawyer, who told her she was to be deported in two weeks. Why? Because, in accordance with the new law, senior immigration officials, upon studying her refugee-claiming story, found it "unreliable", and "inconsistent" in some places.

It was also claimed that she was costing the government "precious tax dollars". No appeal was possible, since the new law had given "discretionary" powers to the officials. She was to be deported to the US, which was deemed a third "safe" country.

After immeasurable sleepless hours and stress, Suleekha contacted Somali activist groups in Toronto, who in turn contacted the newspapers, charity organizations, school boards and anybody else they thought could be of help in approaching the government in an appeal for Suleekha's stay. Her case was eventually put on hold, pending further investigation. Almost a year of relentless pressure by concerned family and friends later, she has been granted landed immigrant status.

In the meantime, she and her children had to endure the taunts of their neighbours, who called them "dirty niggers!" and threats

Somali refugees and Canada's immigration and social policies

BY ZULIEKHA A. YUSUF

that if they did not go back to their country, their black throats would be slit. She said that although she was extremely distressed by this experience, she had to contain her frustration because of concern about being deported.

She had also learnt quickly (from similar experiences her children were having in school) that any complaints would only increase the backlash against them.

Part of Suleekha's problems stem from the April 1992 bill, legislated by Canada's immigration Minister Bernard Valcourt, as an amendment to Canada's 1978 Immigration Act. The most important aspect of the new law is the fact that senior immigration officials will have the discretionary powers to determine the fate of refugee claimants.

If thought to be "inadmissible" at the border, the new refugee claimants can be deported to a third "safe" country, regardless of the human rights record of that country.

This law allows immigration

to determine where a refugee resides, and where they can work. The refugee claimant on the other hand cannot refuse for fear of deportation, and of course, in "gratitude" to the hosts.

There are also problems concerning the sponsoring of family members into Canada. There have been discrepancies between the treatments accorded Somali and Yugoslavian refugees in this matter. In July 30, Valcourt came out with a new immigration law that allowed 26,000 victims of Yugoslavia's brutal war to join their family members in Canada.

Not begrudging the Yugoslavs this generosity, Somali community workers only requested similar concessions for Somali refugees, whose most painful experience is the separation from loved ones who were either in refugee camps or with relatives in different parts of the world. Somali activists requested that colour or nationality not be a determining factor in such decisions.

When Somali representatives protested the biased treatment, Valcourt defended his ministry's policy with racist and contemptuous remarks.

"I mean these people are nomads. I mean many of them you know... they just don't want to come. They just don't want to leave," he said.

These comments infuriated Somalis, who declared his comments hypocritical and unjustified. The Somali Committee for Fair Immigration Policy accused Valcourt of "bureaucratic foot-dragging."

According to Ahmed Samatar and Nassir H Kahin of the Somaliland Times magazine in Toronto, "...the Ministry is yet to satisfy requests by the Somali communities to waive landed status required for sponsorship, waive overseas medical examinations for those sponsored and ease time required to process applications of financial assistance undertakings.

It also still has to facilitate the speedy processing of those sponsored at all Canadian embassies; urged all countries where refugees considered for special family reunifications live, to cooperate with U.N.H.C.R to protect refugees from deportations; along with relaxing the number of impossible criteria required for Canadian landed immigrants and citizens to bring their relatives into the country.

After much lobbying, the Somali community representatives did manage to get a "family reunification package" although this is thought to be more a payoff for the racist remarks made by Valcourt than inspired by humanitarian compassionate feelings. Besides, this is a "band-aid" gesture, which treats the symptom rather than the disease of Canadian social policies, which have been fossilized by decades of scientific "professionalization," into canonical laws.

Coming from Africa where "black" is not a tangible issue of systemic discrimination, and pride in one's identity is a taken-

Cont'd on next page: "REFUGEES"

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MCGILL DAILY CULTURE

HYDE PARK

Think before you oppress

An opinion by Katrina Abarcar

Racism is too often turned into another "hot topic" — another political issue which is brought up, discussed, then forgotten when it gets old. But as a person of colour, I don't have the luxury to stop "debating" the issue when it's convenient. People can make my race the issue whether I want them to or not.

If I state, for example, that people of colour should not be responsible for educating white people about racism, I am asked to justify this point of view.

And when I go on to explain the emotional drain and burden it puts on me (while it's obvious in this type of interaction where everything I say is met with such opposition — "How am I supposed to learn about racism then?" "How do I know what's racist or not?") I am in effect asked to explain and even justify my pain.

It's not common for people to ask victims of sexual assault to justify why they've felt violated or destroyed by their experience, but victims of racial assault are asked to do it everyday.

In my geography class, we had a debate on whether or not Europe created "underdeveloped" countries. One student who argued on the side that claimed that underdeveloped countries were around before Europe came and that Europe did some good in those countries, commented later that he really didn't believe in that argument but just did it for the sake of debate.

Not only does that side not need more support, but it surprised me that he could argue that side without hesitation. I don't have the luxury to switch sides of the

debate. If I argued that Europe shouldn't be blamed entirely because they brought some positive advancements to "underdeveloped" countries, I would essentially be saying that I owe whites something for devaluing my culture and replacing it with their "far superior" one.

I can't argue that point for my own safety. I need to constantly convince myself that despite all the images that reinforce my inferiority it's not true.

It's similar to the way I can't argue that skinheads and the KKK should be allowed to march or print their literature. I would be digging my own grave if I supported that. But then I'm seen as an advocate of censorship — a fascist that wants a repressive society where all views can't be fully expressed.

It happens, though, that certain views are always expressed and others silenced. My thoughts are always being censored not by a policing force but by myself.

Before speaking up in class or with friends about a racist remark, I deliberate endlessly over whether it's worth the pain to say something and whether I can handle further alienating myself.

I've learned to censor myself because I've been censored every day. Even worse, people can say the standard racist/imperialist comment without a second thought and even do it proudly. It's colonialism at its best.

All in all, there needs to be a realization on the part of white people that race is a personal as well as political issue. They must realize the emotional damage certain comments, however unintentional, can have in what may seem like a friendly debate.

Refugees fight for justice

CONT'D FROM PREVIOUS PAGE

for-granted, these taunts, and other subtler nuances (difficulties in finding housing, work, etc) of racial hatred and discrimination have only begun to register with most Somalis trying to settle amidst the peoples who make up Canada's cultural "mosaic."

In the last two months, Somalis in Canada have received the brunt of consistent abuse from all levels of government. Images similar to those coming from Somalia have portrayed Somalis in Canada as lacking in culture and worse, humanity. The Canadian government is relentless in a backlash campaign to regain the country's reputation as a nice, global peacemaker. This was lost this year when Canada knowingly sent racist "peacemakers" to Somalia, who cruelly murdered innocent people.

Safiya, another Somali inhabitant of Montréal, was having trouble with her son, who had been traumatised by the horrors of death and mutilation which he witnessed in front of their house in Muqdisho. She is also a single mother.

Safiya was advised by her social worker that her son should be put into a reformatory, where he would be monitored, and put on a disciplinary schedule. Thinking that this was a temporary measure, Safiya was glad to sign a paper thrust under her nose. (She signed with a smudgy thumb-print, since she could not read or write). Then the real nightmare began for Safiya.

First of all, there were rules. She waited anxiously for Saturdays, when she could see her son for a couple of hours at first, then later, when his

behaviour improved, she could take him home for the week-end.

Then, the biggest shock of all: She could not have her son back for at least a year, since this was what she had agreed to in the document she had signed! She was terribly distraught, and expressed her concern in high tones.

And then, because of her "erratic" behaviour (she had not accepted the verdict calmly), she was deemed "psychologically unfit" to see her son any more.

Her interpreter, a young Somali woman, was torn between the "client" for whom she was to interpret, and the government agents who expected her to maintain a cold, professional stance, and not take sides in the affair.

"It is impossible to be objective," Fozia cried at one more explosive moment when I happened to be present.

"I see this woman suffering, saying 'they have stabbed me in the womb!' This woman suffers for her child, and wants him back." (Fozia had just been told to schedule an appointment with the psychiatrist for Safiya.)

Safiya failed to show up for the appointment, and her interpreter was told to inform her that this was just another "minus" that added against her in the resolution of her case. She had, it was declared, abused the hand of the government, which was there to help her. Safiya told the interpreter to tell the Canadian government what it could do with its psychiatric crap.

The interpreter did not. She had learnt early that in this society, everything has a pre-ordained place. Except for the anguish and longing of a mother for her child.

One week-end, a year later,

Safiya was granted a visit with her son. She left for Ottawa with her 12-year old that Saturday night, thinking the governments hand did not stretch that far. However, her son's description was given to the local police, and a couple of weeks later, he was arrested while roaming near the Rideau Centre, and brought back to the "children's penitentiary" in Montréal.

All along, a few Somali social workers and activists had been negotiating with the government, diplomatically pleading with the courts that Safiya was not familiar with the Canadian system of social control. Back home, they explained, the immediate family, neighbours and society were all responsible for a child's welfare.

If a child did not get along with the parents, an older brother, sister, uncle or a neighbour would take the child under her/his wing and provide example and discipline to correct a child's behaviour. Isolating the child from familiar faces was never an option.

The government's response was basically that it is about time she learns, and that this is a country run on law and order, otherwise we would have "total anarchy."

Several times, Safiya was chastised by social agents in front of her son. She felt totally bitter about this, since this action increased her son's disrespect for her. Already, he had begun to judge her inability to speak English as a shortcoming on her part.

Usually, children of new-comers often "integrate" faster than their parents into their "host" society. Many times, the bonds between generations are severed cruelly, even without the help of social workers.

EVENTS

Today

McGill SIDE presents "Human Rights and Development" tonight at 5pm in Leacock 738. Speakers are Prof. Galaty (Anthro.) "Land Rights and Indigenous peoples in Africa" and Prof. Bosse (Anthro.) on "Women's rights in rural China."

Sarajevo Ground Zero, a film showing how the Bosnian capital struggles to resist a bloody siege, will be screened today, 7pm, Leacock 132. \$2.50 admission charge goes to Bosnian relief fund.

McGill Students Volunteer Bureau is currently holding its 6th Annual Food Drive until December 17. Large boxes are located in the lobbies of all major McGill buildings. All non-perishable foods welcome!

SSMU and Brave New Waves (CBC Stereo) present "Secular Confessions: The compulsive world of a diarist." A panel discussion moderated by Brent Bambury for a live broadcast. Today, 12 noon to 1pm, Shatner 310. Info: 597-4459. Info: Arnold Kwok, 398-6800.

Anima Musica presents music by Bach, Mendelssohn and other German composers; Friday 26 November, 8pm at St. Barthelemy Church, 7137 Des Erables (Métro Yberville). (Donation suggested.) Info: 683-0703, 843-9998.

McGill Players' Theatre presents "Suddenly Last Summer". Players' Theatre, 3480 McTavish, November 23-24, 26, 27, 8pm. By reservation and at the door: \$5 Students/Seniors, \$10 General Public. 398-6813.

The International Socialists meet every Thursday at 7.30pm. Come to our next meeting to discuss "The Politics of AIDS". Next meeting: November 25, 7.30pm, Hall Building, Concordia University, Room H77.

The LBGM Newsletter wants you! Help us get off to a smashing start. Writers! Reporters! Artists! Fashion Police! Come to our meeting tonight at 7:00 pm in Shatner 425.

Friday Nov. 27- Wednesday Dec. 1

Shakti will be holding its weekly meeting on Friday Nov 26 at 4:30pm, 5th floor of the Eaton building. All womyn of colour welcome.

W.I.S.E. presents "What's in your future?" Careers in Science and Engineering, with Francine Constatineau, Dr. Joan Marsden and Dr. Sarah Prichard. Nov. 25th, 7.30pm, Stewart Bio., S3/3. Wine and cheese follows; bring your own glass.

FREE JAZZ: Wednesday and Sunday, Clips featuring giants of jazz on giant screen. Skip Bey Trio live. L'Autre Bar, 278 rue Laurier Ouest, three doors east of Park Avenue. Info: Yves Coté, 278-1519, 279-2527.

Friends of Hong Kong and Montréal Chinese Professional and Business People's Association present Ms. Emily Lau, a leading figure in the Legislation Council of Hong Kong, speaking on "The Political and Economic Challenges of Hong Kong after 1997." Breakfast business meeting: Friday Nov. 26, 8 to 9am, Holiday Inn Chinatown, \$12. Evening seminar: Thursday Nov. 25, 8pm, Leacock 132. Reservations preferred: Kenneth Cheung, 866-6777.

McGill Christian Fellowship. Prayer meeting on Friday, Nov. 26, 7pm at Dio (corner of Milton & University). Everyone welcome for fellowship. Info: 284-7645.

McGill Taiwanese Students' Association presents two great Chinese Movies, "Strawman" and "Dragon Inn", Friday Nov. 26th, 6.30pm, Leacock 132. \$3 for members, \$4 for the public. Info: 398-6825 or leave a message.

The Ukrainian Students Association holds its end of the year party this Saturday Nov. 27th, 9.30pm. Pokrovy Church Hall. Don't miss it, last event of the year. Call Taras for more info: 737-0146.

McGill Choral Society presents MESSIAH by G.F. Handel and other assorted works. Saturday Nov. 27th, 3pm at Erskine and American Church: corner of Sherbrooke and Avenue du Musée. \$5 adults/\$3 students and seniors (suggested donations).

McGill Debating Union: Public debate, Monday Nov. 29th, 6pm, Shatner 425/426. "B.I.R.T. STALKING SHOULD BE A CRIME." Everyone Welcome.

McGill Association of International Students Winter Coat Depot- open Monday, Wednesday, Friday, 2-5pm in the basement of the Birks Building (3520 University).

McGill Anthropology Speakers Series: Professor Bernard Arcand, Dept. of Anthropology Laval University, will speak on "The Jaguar and the Anteater: Pornography and the Modern World." Monday Nov. 29, 12.30-2pm, Macdonald Engineering Building, Room 391.

CKUT Radio McGill invites all members to its Annual General Meeting, Tuesday Nov. 30th, 7.30pm in the Shatner Ballroom. Info: Pat Dillon; 398-6787.

Café Campus presents Rootsapolooza '93: "unplugged and possibly unhinged evening of acoustic music" with Svare Forsland, Kirk MacGeachy & Dave Gossage, and Rory McLeod. 57 Prince Arthur E., Dec. 1, 8.30pm. \$7 students, \$9 the rest. Info: Heidi Fleming (276-5605) or Jane McGarrigle (289-9838).

The New Khaki Company presents "Let Loose the Hogs of Peace", dictatorship redefined for the 90s. J/23 Apata Street, Jenta, indefinite run. Admission free (donation suggested.)

"An encounter with Priyamada Sankar: and Indian Woman's Account of her life in India and Canada." Dec. 1, 12.30-2pm, School of Social Work, 3506 University Ave., Student Lounge (3rd floor). Open to all; refreshments served.

Medieval Drama Workshop will be presenting "The Harrowing of Hell" in Morrice Hall on Wednesday, Dec. 1, at 12.40 and Thursday, Dec. 2 at 1.10pm. Admission is free.

Mujeres '94

A WOMAN'S PLATFORM IN EL SALVADOR

BY KELLY MACCREADY

This month in El Salvador, the electoral campaigning for the March 1994 elections officially begins. The results of these elections will have an important impact on the Salvadorean population, the majority of which is women.

Women make up 52.9 per cent of the 5 million people in the country. Fifty-seven per cent of families in El Salvador are headed by women. They face much of the same discrimination which women are challenging all over the world such as access to land and resources, low wages, unpaid work and violence against them, to name only a few.

El Salvador faces a critical situation with the upcoming elections. As March approaches, tension is rising. The Farabundo Martí National Front for Liberation (FMLN) has been under constant attack.

The killings of top FMLN deputy candidates are not new—more than 200 ex-FMLN combatants have been assassinated since the signing of the 1992 peace accords. The hope for democratic elections seems to be waning.

El Salvador needs international support to aid in the struggle of its people. The peace accords successfully removed El Salvador from the international media but the Salvadorean government has made a mockery of them.

But El Salvador requires not only a short term witness to its persecution is not enough but a commitment to groups which have been working for social justice throughout the war particularly since the signing of the accords. The rest of the world must recognize how we have been implicated in their war and provide popular groups in El Salvador with the support they need.

LEARNING FROM WOMEN'S GROUPS

Salvadorean women are demanding their rights from their own government, in the interests of all the Salvadorean people. Because of the many barriers to justice which women face, diverse groups have come together to form a national women's movement: *Mujeres 94*.

Through visiting a number of women's groups in El Salvador and working intensively with one particular group, I had the opportunity to learn about the struggle embodied in *Mujeres 94* and what Salvadorean women expect from women around the world.

Mujeres 94 is a comprehensive platform designed to empower and provide a forum for women to collectively demand their rights from the government. The platform has provided detailed documentation emphasizing the discrimination against women in the country.

Even in allegedly progressive ventures, such as the limited agrarian reform which was initiated in accordance with the 1992 peace accords, women are still denied their basic rights. Official studies show that for every woman who received land and credit from the reform there are 9 men who received benefits. Phase 1 of the reform saw 56,651 male beneficiaries and only 6,713 female beneficiaries.

The supporting statistics are equally appalling. While 2.1 per cent of Salvadorean men attend university (an astounding figure in itself), only 0.7 per cent of Salvadorean women get the chance. It is estimated that more than half of women suffer physical violence from their partner.

And politically, women are continuously marginalized. Only 7.4 per cent of mayors, 8.3 per cent of the Legislative Assembly and less than one per cent of the Supreme Court are women.

THE WOMAN'S AGENDA

The platform has been instrumental in analyzing women's social, economic and political situation in El Salvador, incorporating the work of documentation centres such as the Institute for Investigation, Training and Development for Women (IMU) and the Centre for Studies on Women.



'Because we give life we want to change it': a coalition of women's groups marches in the streets of San Salvador.

It also embodies the work of activist-oriented groups throughout El Salvador. Women from the Association of Salvadorean Women (ADEMUSA), Women for Dignity and Life (DIGNAS), the National Committee on Women (CONAMUS), Women Relatives of the Disappeared (COMADRES) and The Melinda Anaya Montes Women's Group (MAM) have all worked cooperatively on committees constructing the platform.

Incorporating the needs and views of *campesinas*, or rural women, who make up one quarter of the population of the country, has been integral to the platform's focus. All of the women's groups whom I had contact with spent the majority of their time and energy in rural communities.

Many of the groups use similar techniques to reach rural women, running informal literacy and public health classes for women sponsoring cooperatives or simply holding women-only community meetings to discuss women's collective challenges.

All of the groups I spoke with were incredibly active. ADEMUSA provides both financial support as well as technical and social assistance to 32 rural communities. CONAMUS runs the only clinic specializing in women's health care in the country in addition to the only shelter for women victims of violence.

MAM has recently been actively supporting the hunger strikes which have arisen in a number of rural communities in response to the more recent assassinations of FMLN commanders.

ADEMUSA also runs a perma-

nent travelling school, giving classes in issues such as the making of natural medicines, gynecology, preventive health care, and midwifery.

The women (mostly volunteers) who work with ADEMUSA in the capital receive seminars on various issues and later go out into rural communities to reproduce the class with a group of *campesinas*, making any necessary adaptations to the course.

These women share the knowledge they have gained from their seminar with other women using what minimal resources are available to them.

OVERCOMING FINANCIAL BARRIERS

The obstacle this school faces to reaching more women is financial. They need funds in order to pay for initial seminars. Development funds are able to come into El Salvador more freely since the peace accords, but they are strictly controlled by donor groups.

This means that groups like ADEMUSA, and the many other women's groups working for social change are now forced to compete fiercely for any funding.

Carol Tobkes is a public health worker who has been working in El Salvador for a number of years with FUNSALPRODESE, a non-governmental organization which supports ADEMUSA. She has often volunteered her services and given seminars for free because of ADEMUSA's lack of funds.

She explains that since the signing of the peace accords, ADEMUSA has had to compete more than ever for funding from

FUNSALPRODESE. Tobkes recommends that women's groups take the opportunity which the peace accords offer to solicit funds themselves from other groups.

Salvadorean women's groups are therefore looking for direct support from their counterparts throughout the world.

Artists

Dionne Brand's

BY RUMBI KATEDZA

Who has the power to define art? What constitutes an artist? In contemporary Western society there is a fossilized definition of art. Art is seen as something found in museums because a certain group of people decide that it is worthy of being appreciated.

Obviously, as this is the case, redefinition of art is necessary. Funds for the arts should be made more readily available to more than just rich white Europeans. Self-expression and self-definition should be the norm.

On Saturday November 20 Dionne Brand's *Long Time Comin'* premiered at the Image and Nation Lesbian & Gay Film and Video Festival. Brand, director of *Sisters in the Struggle*, brings the amazing stories of two African-Canadian lesbian artists to the screen.

EL SALVADOR

LY MACCREADY

Obomsawin's new documentary takes another look at the Oka crisis

Is your army stupid?

BY JEREMY DALY



Alanis Obomsawin's film, *Kahnesatake: 270 Years of Resistance* delivers a disturbing message concerning individual rights within Canadian society. Obomsawin documents the July 11th, 1992 standoff between Mohawks, (at Oka, Kahnatesake, and Kahnawake), and the government as well as its historical roots.

The documentary incorporates footage from both sides of the barricades. It chronicles the incompetence and repressive actions of the Canadian government and army in the crisis.

The confrontation began when Oka's mayor Oullette planned, over community resistance from whites and Mohawks, to extend a golf course onto Mohawk land which included a Mohawk cemetery. The Mohawks of Oka responded by erecting a barricade on the road to the golf course.

What followed was the Sûreté de Québec's failed assault on the barricade and an armed standoff between the Mohawks and the Canadian government. The conflict continued for 78 days, encompassing three reservations around Montréal, national demonstra-

tions, and international media coverage.

The construction of the film facilitates the viewer's understanding and presents a comprehensive account of the events. Alanis Obomsawin includes interviews, and diagrams with her film footage. She interviews whites and Mohawks on both sides of the dispute, during and after the standoff.

An historical segment is well integrated into the film to situate the origins of the present conflict. Her use of music emphasizes the tension and absurdity of the events. Most of the events are shown on film or explained with interviews. The documentary's organization provokes the political and social comment.

The film's effectiveness lies in its restraint in condemning the army. Obomsawin describes the event and facts of the conflict and allows the viewer their own interpretation. She rejects strident dogma and hyperbole to make her film a convincing portrayal of the government's incompetence and repression.

The existence of the film is remarkable considering the army's restrictions on reporters. Obomsawin, being a native woman, would have particularly restricted her mobility under the discriminatory policies and roadblocks of the army.

The radical measures of the government create a sense of tragic absurdity. To "handle" a barricade of 30 Mohawk warriors within a town of 1,800 people the Quebec government sent one thousand police officers. The police were soon replaced by 2,600 Canadian soldiers accompanied by tanks and helicopters gunships.

One segment of the documentary shows an army captain accusing the Mohawks of attacking his tank with eggs. Within the context of 30 Mohawk warriors surrounded by more than two thousand soldiers with tanks and helicopters, the Captain's concern is laughable. This situation epitomizes the Canadian government's warped perceptions of the conflict with the Mohawks.

The documentary depicts many examples of the repressive actions (sometimes illegal) by the military and police. The police conducted a public and unprovoked strip search of a reporter and several Mohawk women.

After announcing to the media that the Mohawks would have unrestricted access to food and medicine, transport trucks were delayed for up to seven hours or turned back at army roadblocks. There were several allegations of unarmed Mohawks being beaten by the police and army.

A 14 year old girl, while holding her 4 year old sister, was bayoneted by a Canadian soldier when the Mohawk men, women and children walked out to the army unarmed.

The 24 hour use of search lights, flares, gunshots, beatings, the continued advancement through Mohawk territory and the harassment of food provisions all support the contention that either the army was incompetent or wanted a violent resolution. If the government desired a negotiated settlement they would not have allowed the use of intimidation which could only increase the tension level between the parties and the possibility of a violent resolution.

The army officer commanding the operation delivered an ultimatum to the Mohawks — bring down the barricades or we'll come in. The ultimatum was bizarrely issued while Mohawks and government representatives were negotiating a peaceful settlement.

The army and police actions seem incongruous to the government's publicly expressed desire for a peaceful solution. The army's actions only make sense if they were at best incompetent or at worst operating under an agenda which desired to provoke conflict rather than foster a peaceful resolution.

The lessons of *Kahnesatake: 270 Years of Resistance* are applicable beyond the Mohawk conflict and demonstrate the fragility of individual rights within Canadian society.

s in the struggle

new film premieres at Image and Nation Festival

Grace Channer and Faith Nolan give new meaning to the definition of "art". They share their experiences and show how they are challenging the existing power structures that construct and monopolize what constitutes culture.

For too long men have taken over women's bodies by constructing them into that which they find gratifying. Consequently, women, and particularly women of colour, have become alienated from their sexuality and personhood.

In this film, Grace Channer uses her powerful canvasses and wood carvings to express her views on community, personal and political issues. Her work is a celebration of her reconstruction and discovery of self. In the various interviews shown, we see a strong artist in control.

Though her work is often sidelined and stuck in the corners of art galleries because she

is a Black woman (and possibly even further into the margins of the museum if the curators are aware she is a lesbian), she does not let this hinder her. She continues to use her art as a tool of resistance.

Brand focusses on Channer's personal life. She shares how rewarding it is to be within the lesbian community today, because there are many lesbians of African descent with whom she can enjoy black culture, instead of having to conform to what in the past has primarily been a gay white culture.

Through her art, one can see how she relays her world views and unabashedly celebrates her sexuality and culture on canvass.

Faith Nolan is a blues singer who sings what she calls "people's music". She soulfully sings of what she believes in and her songs ally themselves to change. This is a political tool in which she relays a call for justice and

equality.

The film intersperses Nolan's live performances with interviews with the two artists, conversations between them and how they apply their artwork to their everyday lives. It effectively expresses how they use their artwork as a tool of resistance, how they use it as a source of empowerment and how the art, in return, exalts their cultural identity.

The images and the colours on screen are rich and the interviews are presented in such a way that made me feel as though I was present in the room. It is an intriguing and captivating film that has a lesson in it for everyone.

For rental or purchase of *Long Time Comin'* contact the National Film Board at 663-3456.

The Image and Nation Festival is on until November 28. For more info on screenings call 285-1643.



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words & pictures

Power Trip

by Jane Tremblay



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Mandela: addressing the new South Africa

**Nelson Mandela Speaks:
Forging a Democratic,
Nonracial South Africa**
Pathfinder Press, 1993

BY GAIL
BELVETT

Pathfinder Press has compiled a collection of speeches, letters, and interviews given by Nelson Mandela (the leader of the African National Congress) since his release in February 1990 until July of this year. The book was published to address several questions and issues revolving around the anti-apartheid movement. They include:

Why apartheid is a crime against humanity.

Why the struggle against apartheid is not one of race.

Why the system of apartheid is a violent one that must be abolished.

Why the victims of the system must be their own liberators.

Many of the speeches were given at mass rallies, before governments of various countries, at community meetings, and to diverse international organizations.

From the day Mandela was freed after spending more than 27 years in jail, we felt that finally the death of apartheid was imminent. The worldwide expectations of this man were enormous. We watched with anticipation as the ANC initiated negotiations with Pretoria, which will lead to the first truly democratic election in April of 1994.

The central objective of the ANC is the transfer of power to the people. What follows from this objective is the advocacy of one person, one vote, the liberation of women, and the protection of fundamental human rights — rights to health care, housing, food, and free primary and secondary education.

The pathway mapped out by

the ANC to attain this united, non-racial, and democratic South Africa includes the following steps:

1. An all-party congress, which is as inclusive as possible

2. An interim government, to last a maximum of eighteen months, which oversees the whole process of free and fair elections to a constituent assembly

**"Our own fate [...] has been nothing but tension, conflict, and death. In a sense we do not know the meaning of peace, except in the imagination."
— Nelson Mandela**

3. A constituent assembly elected by one person, one vote, on the basis of proportional representation.

I felt that the term "non-racial" required a more concrete definition. At the book launching, Victor Moshe, the ANC representative in Canada, explained the context in which "non-racial" is used.

Moshe made it clear that it meant not just a removal of racially segregated laws — since it is the law of South Africa that is the chief means of subjugation of people of colour. The ANC insists that apartheid cannot be reformed, but must be replaced.

A non-racial South Africa therefore means implementing new laws which recognize that people of colour in South Africa do not have any privileges and therefore have no opportunity to change their present conditions. Programs will be put in place to create opportunities for

non-whites by enforcing new laws to ensure the successful execution of these new policies.

Mandela places great emphasis upon the new South Africa being not only a non-racial, but a non-sexist state. The demands, priorities and expectations of women will be entrenched in the new constitution of South Africa.

One of the most pervasive themes of the speeches in this book is that the struggle to end apartheid is one based on human rights — it is not a racial struggle. That is, all dominated people — irrespective of the basis of their domination — are brothers and sisters in the struggle.

Since human rights are being violated worldwide, the struggle to eliminate apartheid is one which must be undertaken globally. In this respect, the western world has cheated all those fighting for democracy in South Africa.

It was largely due to economic sanctions imposed by developed countries that forced the government to negotiate with the ANC. The premature removal of these sanctions — in direct opposition to the ANC's requests — has allowed the South African government to procrastinate and invoke a quagmire of legal deliberations slowing down all processes toward democracy.

Needless to say, the actions of the North American and European communities demonstrate where their allegiances lie.

There is a wealth of information to be garnered from this book not only concerning the policies of the ANC, but insights into the character of most probably the next president of South Africa.

What I appreciated about this book was the absence of commentary, "expert" interpretations, and annotations. It is simply the words of Mandela for you to absorb, critique, support; it may answer your questions and will undoubtedly provoke more.

Images of their own

Amazon communities use video for cultural preservation

BY SANJAY RUPARELIA

Vincent Carelli's *Video from the Villages of the Amazon*, a series of three sketches, provocatively displays how the various Native groups of the Brazilian Amazon are using video technology as a tool for ethnic assertion.

Carelli is a Brazilian filmmaker who has recorded how Native people are using video to capture their experiences and communicate with other native groups. The viewer is left with a distinct impression of the modern world's curious juxtapositions of tradition and contemporary change.

Having lived in the Brazilian Amazon since 1970, Carelli began introducing video to various communities in 1985. But he has avoided a paternalistic approach by enabling the communities to speak for themselves in their own language, thus allowing viewers to form their own interpretations. The result is the refreshing absence of external narration, or as a friend so aptly put it, of "the voice of God".

"The Spirit of TV" vividly captures the everyday life of the Waiampi Indians of Mariry, and traces how video and television have complemented their oral traditions. Village leaders comment on how "easy it is, with TV, to record our memories" and engender a heightened self-awareness.

Images of the Waiampi, clad in baseball caps and recording traditional dances and rituals, destroys the essentialism and reductive caricatures which run rampant in many depictions of small-scale societies.

As waves of Europeans penetrated the Amazon in search of gold, rubber, and timber, close to 80 percent of the Waiampi population was wiped out by tuberculosis, influenza, and malaria. Today, they still confront threats ranging from cultural expropriation to physical extermination.

"Meeting Ancestors: The Zo'e" presents the first encounter between the Waiampi and the Zo'e. What is interesting is that both communities first encounter each other on video. Upon meeting each other, they compare ideas about different technologies and myths. As one member of the Waiampi said, "We are gathering so that people can get to know each other well."

They realize their common interest and develop strategies to confront the dangers of white influx on their land. By using video, shamanism, and armed struggle, they resist threats to their survival, and defiantly proclaim "this is our land. We're going to crush your head, Mr. Governor."

The last untitled sketch is recounted through the eyes of Kokenum, Chief of the Parakateje, and relates his concerns with the cultural transformations his people have undergone in the past two decades.

There is a clear recognition that the new technologies are simultaneously empowering and potentially dangerous, as the younger generation are consumed by state television's cartoons. The Parakateje's visit to the Kraho, a related group who have preserved their language and tradition, is a mutual attempt to revitalize an appreciation for their cultures.

Carelli has managed to avoid a romanticized depiction of the Brazilian Amazon by simply presenting these communities in their own images. Speaking after the presentation, he remarked on the future.

"Money is their greatest danger. These chiefs are visionaries, and they can't be corrupted. But the next generation may be different. And thousands of rubber tappers may invade their lands at any moment."

Asked what he thought about the power of international opinion in assisting their struggle, he replied, "Well, for the last ten years we have seen the Yanomami being killed, and nothing has changed. The world won't change their life; they have changed their life. It's a constant struggle. And they will succeed."

Carelli has managed to avoid a romanticized depiction of the Brazilian Amazon by simply presenting these communities in their own

Exploring Rome: Piranesi and his contemporaries

Visual history at the Canadian Centre of Architecture

BY RACHEL PULFER

The etchings and engravings of Giovanni Batista Piranesi — a prominent forerunner in the movement of Neoclassicism — and his contemporaries, provide fascinating insight into the mind of Europe in the 'enlightened' eighteenth century.

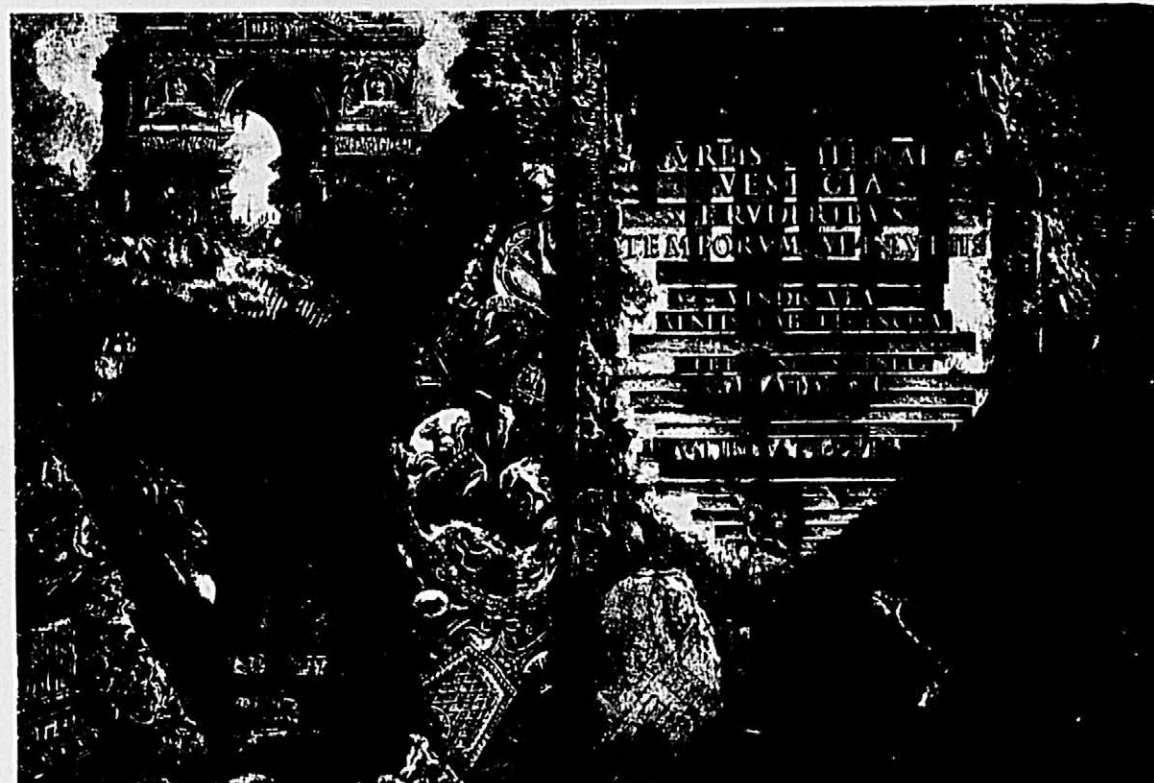
Italian artist/architect Piranesi, preoccupied with the Roman ruins of Herculaneum and Pompeii excavated during the mid-1700s, creates for us, through his etched renditions of the ruins and their surroundings, a meticulously-executed world of crumbling classical beauty.

The etchings themselves, seemingly imbued with captured light, carry a mystical quality. Piranesi's innovative 'painterly' technique restores life to both the mortar of the ruins

and the medium of the etching. What is doubly fascinating about this exhibition, however, is the way in which life also returns to our conception of history. Piranesi's vision of imperial majesty being swallowed into nature, as Pompeii was in the ash of Vesuvius, gives us an instant visual picture of the century in which he was living.

Directly preceding the American and French Revolutions, Neoclassicism heralded a transitional stage between old and new. Piranesi's Neoclassicism provides a startlingly accurate indication of the channels of European thought at the time — the element of decay paving the way visually for new intellectual approaches.

His emphasis on the Roman ruins hint at an upsurge of nationalism. Colonialism too is predicted, with the figurative upsurge of in-



terest in a glorious imperial past. The theme of old becoming new again manifests itself in Piranesi's cities of the imagination, all inspired by the archaeological excavations at the time.

Piranesi's mastery of the techniques of etching and his interpretation of the architectural significance of the ruins of Herculaneum and Pompeii signal a revolutionary new movement in the context of aesthetics at his time. This is borne out by the concurrent exhibition of later

artists' works, evidently influenced by his style and concepts.

When related to history, this art becomes a mirror of 17th century European thought. From either tangent, a single point is consistently reinforced — art shapes our conception of history, as mindsets inspire the crea-

tion of art.

'Exploring Rome: Piranesi and his Contemporaries' was originally presented at the Pierpont Morgan Library in New York in 1989, and has been expanded by the CCA for the presentation here in Montreal. The exhibition runs until 2 January 1994.

CULTURE BRIEFS

Here again: Heridan

If silence is oppression, Heridan is a breath of liberation. Heridan, a McGill journal of women's writing, published its second edition this week.

Thirty women have contributed pieces which range from poetry to prose, from accusation to confession, from pleasure to pain.

"We wanted to create a forum for women's voices...the sort of voices that tend to get edited out of more mainstream publications," said Tamara Vukov, a member of Heridan's editorial collective.

Look for Vukov and Elana Wright's interview of singer/songwriter Ani DiFranco. Also in Heridan, find straight talk from lesbian poet Little Earthquake. Lisa Grushcow's poem 'frigid' cuts close to the skin of many feminist/activist women who are saddened to find the marks of abuse in their own sex life.

While the journal's 47-page layout is down-to-business at best, the words which crowd its pages are vital in a way that prettier magazines often undercut.

Heridan will begin to take submissions for the spring edition of the journal in January. "We're really going to try to open it up to the whole community, so it's not just McGill," said Vukov.

The journal is on sale for \$3 at tables on the main floor of the Shatner building.

—by Kristin Andrews

Music for the trees

Last month the music industry added its voice to the biggest anti-logging demonstration in Canadian history.

On October 27 Cargo Records released the CD *Land*, the proceeds of which will go to the Clayoquot Sound Defense Fund, a legal aid reserve for the protesters who have been arrested since the protest began in mid-April.

The new CD is an international effort, featuring Crash Vegas, The Tragically Hip and Daniel Lanois from Canada, Ireland's Hothouse Flowers and Australia's Midnight Oil. It contains two versions of the politically charged song *Land* — the original and a remix.

The decision to record *Land* was spontaneous, made while the artists were performing together on this summer's 'Another Roadside Attraction' tour.

"It feels like this is supposed to happen. We have an idea, then a song, then Lanois to produce, now a studio. And it sure feels right. Without a bureaucratic red tape and protocol muffling our good intentions — it just happened," said Midnight Oil's Peter Garrett.

For more info about *Land* contact Cargo Records, 7036 St. Laurent, H2S 3E2, or call 495-1212. The Clayoquot Defense Fund is administered by Greenpeace, 1726 Commercial Drive, Vancouver B.C., V5N 4A3, or call 1-800-661-7233.

—by Melanie Newton

Italian culture exposed

Photo exhibit traces Italians in Canada

BY ANTONELLA DI LENA

"La culture italienne: lieux et mémoire" is an exhibition focussed on Italian immigration to Québec and Montréal. Presented by the city of Montréal, it is part of a series of exhibitions conceived to bring the groups which constitute Canada's ethnic "mosaic" closer together.

During a period when the fight against racism is a major concern among Canadians, the city of Montréal has taken steps to educate communities about each other and to allow both anglos and francophones to get to know other cultures.

"We prefer to put the accent on the human side rather than the statistical. On what it means to immigrate, to rebuild an identity, learn a new language in an unknown country", says coordinator Sylvana Villata.

In addition to the two official goals of the presentation, Villata has a personal aspiration. She wants the young generation of the Italian community to learn about their culture and keep the traditions alive.

"Comments have been extremely positive and the Italian community recognizes themselves."

The exhibition concentrates on historical, cultural and reli-

gious aspects. It illustrates traditions of birth, marriage and death.

The Italian style of living is depicted through work tools, kitchen utensils, embroidered bed sheets which are part of a young bride's dowry and ancient musical instruments like the goat-skin bagpipe and the Sicilian harp.

"We prefer to put the accent on the human side rather than the statistical. On what it means to immigrate, to rebuild an identity, learn a new language in an unknown country"

The artifacts, accompanied by photographs, were mostly contributed by Italian families who, according to Villata, have managed to perpetuate the traditions handed down to them by rural civilizations.

The detailed captions explaining how the tradition has survived in this new land are written in French and Italian. These works have all been brought together under one roof and have sparked nostalgia among the Italians who visited.

Once you have seen and absorbed the richness of this multifaceted culture, you may walk into the next room and admire the photo exhibition, "L'immigration Italienne à Montréal". This exhibition complements the first and provides "closer to home" examples of immigration.

The photographs highlight the relation between the Italians in their native country and those of the Montréal community. The photographers emphasize different aspects of the community which have appealed to them as artists.

"La culture italienne: lieux et mémoire" continues to take place across the province until 1995. "It is a great honour. This is the first exhibition on one ethnic group which will be presented in three museums", says Villata.

La Culture Italienne: lieux et mémoire runs from Nov. 4th to January 11th at the Maison de la Culture Marie-Uguay, 6052, Monk, boul. For information call 872-2044.

Ads may be placed through the Daily Business Office, Room B-17, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

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French Tutor wanted for Grade 8 F.A.C.E. student Thursdays 3-5pm on campus \$20. Phone 989-7132 evenings

Nautilus Gouin now hiring aerobic and floor instructors. Must have experience. Contact Ginette at 421-9790.

Out-of-province female students going home for the holidays needed for a daily checklist study looking at women's experiences at school & at home. Involves 10 min./day for 2 wks. Participants receive \$40. Call Chantale 398-6127.

Natural foods cook babysitter afternoons 3:30-7:30 2 girls age seven & eleven school pick up homework super phone David 481-4028 days 482-3534.

Make extra money modeling part time. Males & Females. The International Model Search. 874-7624.

CHRISTMAS GIFT WRAPPERS - Creative individuals, locations in downtown Toronto, North York, Markham, Oshawa, Pickering, Hamilton, managers to \$7.75/hr. Wrappers to \$6.35/hr. Full/part-time, Dec. 1-24. 416-787-5566.

5 - TYPING SERVICES

Word Processing. 937-8495. Term papers, résumés, forms design, correspondence, manuscripts. (Laser printing) (Photocopier) 9:00 a.m.-6:00 p.m. (7 days) (near Alwater)

Success to all students in '93. WordPerfect 5.1. Term papers, résumés, access form, applications. 25 yrs. experience. \$1.75 double space, 7 days/week. Rapid service. On campus - Peel/Sherbrooke. Paulette Vigneault or Roxanne 288-9638, 288-0016.

Downtown - St. Mathieu. Prof. word processor (F/E) w/ writing skills, edit Eng. Phone dictation. Prof. format all documents. Excellent service. 933-8945.

Professional, wordprocessing in WP5.1 of CV, tempapers, etc. in Eng./Fr. Prompt service, laser printed, student rates, pickup/delivery on campus. Call Maha 866-3977 ext. 5803.

Word-processing of term-papers, reports, theses etc. Word-Perfect 5.1, Laser printer. 8 years experience. Fast, professional service. Good rates. Close to McGill. Brigitte 282-0301.

Accurate, competent and prompt word processing (Laser printer): theses, term papers, reports, graphics, résumés (editing, pick-up & delivery). ALAN: 289-9518.

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RESUMÉS by MBA's. Student rates. Better Business Bureau Member. 3000+ students served. Owner worked for Procter & Gamble, Heinz and General Foods. PRESTIGE (on Guy) 939-2200.

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7 - ARTICLES FOR SALE

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12 - PERSONAL



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13 - LESSONS/COURSES

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14 - NOTICES

OPTIONS FOR THE FUTURE: Careers in Science & Engineering, a panel discussion presented by Women in Science & Engineering. Nov. 25, 7:30 pm, St. Bio S3/3, wine & cheese

Exam Drop-In is open Mon.-Thurs. 1-4 pm, Nov. 29-Dec. 9, Dec. 13-14, Rm. 07 to left of main Redpath entrance. Tips and handouts on how cope with and write exams informal no appointment or files.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.



If you don't wish to walk alone after dark, why not call Walksafe? 7 nights a week, Sun-Thurs 6:30PM to 12:30AM, Fri & Sat 6:30PM to 2:30AM. Call 398-2498.

Questioning your sexuality? Or do you have any other concerns and need to talk? Call the LBGM Peer Counselling Line at 398-6822 Mon. to Fri. 7 to 10 pm.

17 - PARKING

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(Last issue this semester) is
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for material,
Monday, November 30, 12 noon
for camera ready ads only.

For more information, visit our office in Room
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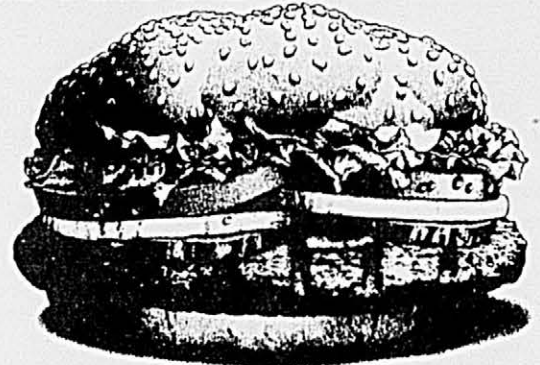
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